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Publication office: East Stroudsburg, Pa.

Business and circulation offices: Delaware Water Gap, Pa.

Editorial, executive and advertising offices: 1270 Sixth Ave., New York 20, N. Y.

Vol. XIV, No. 1

January, 1956

Forty Cents

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Cover Photograph: Mozart as a child at the court of Francis I. (Gravure after painting by Boulanger)
(From The Bettmann Archive)

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Music Journal is published monthly September through April and bi-monthly for May-June and July-August by The Music Journal, Inc., East Stroudsburg, Pa. Publication Office: East Stroudsburg, Pa.; Business and Circulation Office: Delaware Water Gap, Pa.; Editorial and Executive and Advertising Offices: 1270 Ave. of the Americas, New York. Subscription rates: one year \$3.00, two years \$5.00. Canadian subscriptions: \$3.50 per year. Foreign subscriptions: \$4.00 per year. Entered as second class matter at the Post Office in East Stroudsburg, Pa., under the Act of March 3, 1879.

Postmaster: If undelivered, please send Form 3579 to Music Journal, Delaware Water Gap, Pa.

Editorially Speaking . . .

THE coming year, 1956, will go down in history as "the Mozart year", because that unique composer, Wolfgang Amadeus Mozart, was born January 27, 1756, and the world is therefore celebrating the 200th anniversary of his birth. The word "unique" is used advisedly, for there has never been another creative genius quite like that of Mozart. It is not only that he was an infant prodigy, playing at the age of 3 and beginning to compose soon after. All through his short life of 35 years music poured from him spontaneously, without apparent effort, and he was equally successful in all forms, from chamber music to grand opera. No other musician in history has equalled his natural gifts.

There is some danger of overdoing Mozart performances during the coming year. Even the greatest composers cannot stand constant repetition, and much of Mozart's music reveals a consistency of technique that might easily become tiresome to all but his most devoted admirers. A complete program of Mozart is not advisable under any circumstances. He actually sounds best in direct comparison with more modern musicians.

The miracle is that Mozart could express so much with a comparatively simple equipment. This is particularly true of his operas, which were far in advance of their time, achieving a dramatic realism and emotional intensity without requiring any of the elaborate orchestration or staging characteristic of a Wagner, a Verdi or a Puccini.

The most rewarding aspect of the year-long Mozart festival may be the urge to experiment with some of his less known music, for there is still a mass of material that is unfamiliar to the general public. Much of this material may prove practical even for amateur performance, particularly in our colleges and universities, where the standards are now generally high. Many of them have already announced special programs honoring the memory of the one and only Mozart.

While it has been said that Mozart is one of the most difficult composers to interpret really well, because of the merciless clarity of his writing and its insistence on faultless musicianship, the fact remains that he offers opportunities to pupils of all ages as well as to skilled professionals. Children can play the Minuets which the boy Mozart wrote at the age of six, and his violin sonatas are not difficult to read at sight.

The piano sonata in C major is familiar today as the popular tune, *In an 18th Century Draw-*

ing-Room, with some influence also on the more recent *Hey, There* from *Pajama Game*. Another sonata contains the famous *Turkish March* (or *Rondo*) which Anna Russell uses as "the piece some pianists can never finish". Figaro's aria, "Non piu andrai", is regularly played as a military march when they change the guard at Buckingham Palace.

The little Austrian city of Salzburg, Mozart's birthplace, will naturally make the most of this bicentennial of 1956, presenting a 'practically continuous succession of performances of his works, with a climax in next summer's festival. But all the world will co-operate in paying tribute to this outstanding figure in musical history. Let us hope that his many and varied compositions will prove equal to the strain!

ALSO to be celebrated in 1956 is the one hundredth anniversary of the death of Robert Schumann (July 29, 1856). Here is a composer of an entirely different type, but dear to the hearts of many music-lovers today. Contrasting with Mozart's formal classicism is the completely romantic quality of Schumann's music, and there is no denying its consistent individuality.

Even more than Mozart, Robert Schumann offers material for every grade of musical ability. Some of the little piano pieces, *Scenes from Childhood*, such as the familiar *Trauemerei*, can be played by pupils of limited experience, and this is even more true of the *Album for the Young*, which contains that staple of the keyboard, *The Happy Farmer*. There is also the lively *Wild Horseman*, which turned up in a popular song not long ago as *Wild Horses*, with an unacknowledged debt also on the part of Wagner's *Ride of the Valkyries*.

Much of the interest in Schumann's music stems from his famous romance with Clara Wieck, the daughter of his piano teacher. Their eventual marriage, after overcoming superhuman difficulties, proved one of the happiest in all the history of art, even though it ended tragically in the mental breakdown of the composer. One of his wedding presents, the great song, *Dedication (Widmung)*, remains the perfect expression of Schumann's love for the girl he first knew as a prodigy of the piano and who became in time the foremost interpreter of his compositions. There is a Schumann Memorial Foundation, with headquarters in Rochester, N. Y., which will probably take the lead in honoring this second anniversary composer of 1956.



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From Tone Clusters To Contemporary Listeners

HENRY COWELL



I AM told that the recent "increase in consumer appeal" of my music is due to my having "given up experimental composition." Some people are thankful and others annoyed, but several quite objective critics suggest that I have somehow made a complete creative turnabout. Perhaps I can explain why this does not seem so to me.

In the first place, I have always thought "something old" and "something new" are both necessary to any sound work of art. Probably my early works seemed especially strange because of my disproportionate youthful enthusiasm for the new and hitherto unheard. But I have always felt that there should be some underlying factor in every piece of music that is clear, meaningful and understandable. In my own music this seems to be, more often than not, a line of melody. To my ears this can be found in everything I've ever written, and fortunately for me there were always a few people who heard

it too. Of course a melody is not necessarily something you can whistle immediately. It does represent the memory element in music.

However, in the early 1920's I found myself suddenly famous for playing the piano with the palms of my hand and my forearms. I had been writing pieces that used large groups of adjacent tones on the keyboard (along with much music of other sorts) at home in California since 1911, and for my New York and European debuts I had the mistaken idea that people would like to hear my more original music instead of imitations of familiar things. Nothing in my early experience had prepared me for the professional musical world's fanatical belief that the conventions of the European tradition of that time were the only possible ones. I was naively astonished to find that interest seemed to center on the *way* the piano was played instead of on *what* was being played, and *why*. The sensational journalistic possibilities inherent in a composer who played the piano with forearms and fists established a public personality very different from the person I thought I was, and created audiences for me who came, for many years thereafter,

only to see and not to hear. ("Batling Cowell Wins in Bout with Kid Knabe" ran a headline on the *sports* page of a New York paper following my debut in 1924.)

However, since my public career began, records and radio have vastly increased the general audience for fairly complex music and also for a wide range of unexpected sounds. With this development has come a great increase in the listening public's ability to hear what goes on. This has entirely changed the general listener's relationship to my music, for he now hears in it more familiar elements than he does unfamiliar ones.

An amusing experience of my own points up this fact. In the early 1930's a Boston critic printed some nearly unprintable remarks about one of my early piano pieces and about the disdain for his audience that he supposed a composer must feel who would offer it such a thing. But when some ten years later I played the same piece again he had forgotten it, and he expressed the opinion that I had turned my back on my original direction and was now writing singable tunes,—a condescension to popular taste, as he thought, which he equally deplored.

Henry Cowell, a native of California, now living in New York, was once considered a revolutionary in both the creation and the performance of music, especially for the piano. He is recognized today as one of the most significant of contemporary composers in all forms.

The music, however, had not changed, but *he* had, in his ability to hear. The tunes were there, like it or not, right along with the "tone-clusters," all the time. Today "tone-clusters" themselves are respectably ensconced in theory books as "secundal harmony," jazz pianists often use them spontaneously, and they have been borrowed by some of Europe's best known composers, several of whom either politely asked my permission or else expressed their indebtedness in print.

It has taken me years to realize how vastly different the sound-world of my childhood in California was from that of any other composer I can think of. The musical culture of Europe seemed dim and entirely unrelated to the sounds of nature around me and the active rhythms of life on the Pacific Coast. Along with the sounds of the sea and the wind and the busy Santa Clara Valley trains, my ears were first conditioned, I think, by the modal hymns and ballads that I heard from my mother and her Iowa farm relatives.

Opera and Folk-Tunes

This was a kind of music entirely different from anything to be found in the concert music of those days, or for several decades thereafter. But I didn't know this because there was never enough money in the family for concerts. I did, however, go once to the old Tivoli Opera House in San Francisco to hear *Il Trovatore*. My mother had been led to believe that such simple things as folk-tunes were impossibly "crude" and "in-artistic," so she only sang them absentmindedly; her notion of a sound basis for my musical education was a "refined" melody from Italian opera. The violin teacher to whom I was taken at the age of 4, on the other hand, forbade me to hear any "dissolute" romantic music, either operatic or by Schubert and Schumann; he tried to limit me for several years to Mozart, Haydn and Spohr. However, it was too late for that!

We lived for a while on the edge of the Oriental district in San Francisco, before the earthquake and fire of 1906, and my playmates sang songs of China, Japan and Hawaii, and there were Tahitian children who accompanied themselves on tiny cocoanut drums. It seems very odd

to me now that my mother should have taken me to the Chinese opera but she did this more than once. It was probably the magic word *opera* that suggested to her, correctly as we all now know, that this Chinese music is a sophisticated art form. Somewhat later the organist of a small Catholic church in the country told me about the modal music of the early Church and aroused my enthusiasm for pure Gregorian chant. All these different kinds of music became as natural and as meaningful a part of my unconscious musical heritage as were the Anglo-Celtic tradition of my parents, my teacher's classic quartets and the strutting vaudeville songs and early ragtime that I was exposed to when I went with my father to the Orpheum. I cannot remember ever considering any of these many kinds of music strange, or foreign, or in any way unnatural to my own feeling for music. Later on I spent eight years enthusiastically studying the musical culture of our Western world and going to every possible concert. But I was somehow always immune to the suggestion that I would find in it the *only* possibilities for my own music. I had already heard and enjoyed too many other kinds, I suppose.

My family and their friends had been drawn to the Pacific Coast by the curiosity about the new and untried which is the mark of the pioneer spirit, and I never questioned their recipe for the creative life: *Welcome and explore and inquire into everything, new or old, that comes your way, and then build your own music on whatever your inner life has been able to take in and offer you back again.* The music I hear in my mind sometimes comes to me sounding clear and simple, a rhythm or a tune that asks to be enlarged, elaborated upon and developed. Or my musical imagination may offer me a cloud of sound that moves seemingly of its own accord; this then will require clarification, organization and formal shaping by means of whatever compositional techniques I consciously command. The search for just the right means is always an experiment, but I have never confused composition and experiment in my own mind. Nor have I ever had the slightest interest in composing according to any of the so-called "mathematical" formulas my-

self,—in spite of many years of friendship with men like Joseph Schillinger and Arnold Schoenberg.

My curiosity about the universal elements in all music, which I have tried to satisfy by years of the same careful study of other musical systems that I once gave the European one, has increased my appreciation of the subtle variations possible to music that yet does not depart from a fundamental and easily understandable simplicity. But of course the exotic music I heard so early made my idea of "an easily understandable simplicity" (however natural to me) a thing that has been until lately worlds,—or perhaps I should say continents,—apart from anything these words convey to the average listener.

Listener's Development

Looking back, I can see some reason to hope that I am growing, slowly, in my ability to integrate whatever I take from the great worldwide sea of Music into clear and meaningful music of my own. But I also see an increasing breadth in the musical experience of the average listener, which has gone along with his increasing curiosity about other parts of the world and which has greatly increased the kinds of music he has become accustomed to and can enjoy. Today I find I can expand my music's behavior in directions taken by the Anglo-Celtic modal tradition in America, or by the musical cultures of Asia or Africa or the Near East, without much risk of serious disapproval. In fact such treatment often seems so natural as to go unnoticed, which is as it should be.

This is why I feel that if my music today is more widely understood and better liked than it once was, this cannot be only because I have grown in the power to say what I mean, but also because the people who listen have been growing too, and are now less inclined to dismiss something new as "mathematical" or "cerebral" or "experimental" music. Instead they are more likely to be stimulated by the unfamiliar and to take pleasure in it, as I do, and try to understand it. From where I sit, it looks as if, no matter how far apart my listeners and I once were, we have for some time been moving onto common ground. >>>

The Long-Haired Cats

ROBERT BAGAR

PERHAPS the adherents of the "Three B's" — and other composers who have become the daily bread of symphonic and chamber concerts in the so-called "classical" field of musical performance — are not aware that there have been, of late, remarkable doings in that sector of the musical cosmos known as jazz. For jazz, you see, has been undergoing a subtle infiltration by cultivated musicians and composers — conservatory boys, that is, who are as much at home in the musical language of the "cats" as they are in that of the "long-hairs." As it happens, this is no recent manifestation, but one extending back for a decade or more. And the first real fruits of the two schools' alliance are now being given serious consideration by ever increasing numbers of Philistines, as well as dyed-in-the wool intellectuals on both sides.

You would never think, naturally, that among the exclusive brotherhood (which doesn't debar sisters) of jazzists — and I mean the genuine kind, the New Orleans boys, the swing boys and even, here and there, a bebopper — there is more than a cursory interest in what has been taking place. It is true, however, and what is going to come of it all none really can tell this early in the game. For, you see, the educated musicians who have latterly been entering into jazz take along with them their knowledge of creative techniques from those of the early polyphonic era to the present day. Let's consider some of the personalities responsible for this phenomenon.

At a concert of the Modern Jazz Society — a group very much in the forefront of the serious jazz movement — given in New York's Town Hall on November 19, there were several works of extraordinary interest. Quite a few of them were written by the guiding spirit of the foursome, John Lewis, its composer-pianist-arranger. And one, *Concorde*,

Robert Bagar was for 23 years Music Critic of the New York World-Telegram and has written extensively for other publications. He is noted for his sincere interest in both jazz and the classics, and has for some time been a lively and provocative member of the Metropolitan Opera Quiz.

was a composition inspired by the Place de la Concorde in Paris. "It is," says Mr. Lewis, "... an illustration of the Modern Jazz Quartet's use of the fugue. The expositions are written out, while the episodes are improvised on a predetermined chord structure that modulates to the new key of the subsequent statements of the subject. The work is



modeled generally on the fugues of J. S. Bach."

The above is a sample, of course. Anyway, John Lewis is a thoroughly trained musician, who began his studies at the age of seven. His first major work, a *Toccata for Trumpet and Orchestra*, was given its premiere (Carnegie Hall, 1947) by no less a virtuoso than John Birks "Dizzy" Gillespie, himself taught in Theory, for all the bebopping he's done.

Another composer at the concert by the Modern Jazz Society was Gunther Schuller, first horn in the Metropolitan Opera orchestra. His
(Continued on page 37)



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ELIZABETH E. ROGERS



HOW often have we heard a despairing parent groan, "But John just refuses to practice" . . . or a distraught teacher exclaim, "Jane doesn't touch the piano from one lesson to the next"! . . . How often? How tragically often! Visiting Johnny or Jane at home or in the studio we may well wonder what relationship their martyred and martyring rendition of, for instance, Schumann's March from his *Album for the Young*, with its jarring chords, its insecure rhythms, its frequent "wrong notes", its constant *forte*, its ritard for "hard" places, its racing in "easy" places, has to real music. And what, indeed, has happened to the bright-eyed youngster who couldn't wait to start music lessons?

The next step of this tragic sequence is common knowledge to us all. Parents finally exhaust their store of patience and concede that they might better spend the weekly two dollars and a half elsewhere. Teachers resignedly enter the conspiracy, suggesting that, after all, perhaps tooting a school clarinet is the answer for John, while dancing-lessons naturally fall to Jane's lot. John and Jane? Hurrah, one more restraint gone! More time for TV!

I have used the adjective "tragic" several times. Is "tragic" too strong a term? Is it not possible to lead a happy life without music? In some instances, it most certainly is. But

The author of this practical and entertaining article is a member of the Music Department of the New Jersey State Teachers College at Trenton, New Jersey, and has had considerable experience in the field of which she writes, including the publication of a number of teaching pieces for the piano.

the essential tragedy herein is this: the child has missed completely the significance of the *musical experience*. He has formed erroneous prejudices which will prevent his potential growth in the area of the arts. He has lost the opportunity to acquire a skill that might have been his lifelong joy. He has not even become aware of the function of music. That alone is a tragedy, even if we discount entirely the time spent, the money invested, the illusion shattered.

I have painted a dark picture, because it is a dark picture. There are, however, ways to remove these obstacles, if only we are aware of them and willing to do something constructive about them. Here are a few suggestions.

WHAT CAN PARENTS DO? Parents can, first of all, help the child feel successful every step of the way. They can encourage rather than disparage his efforts; they can make a place for the child's music in the home.

Secondly, parents can participate in the musical experience with their child. How? By being informed of the teacher's plans and the expected progress; by taking lessons themselves; by playing ensemble litera-

ture with the child; by singing to his accompaniment; by directing him toward constructive listening through records, radio, television and concert attendance. Parents must genuinely participate, however, and not adopt the familiar ruse of sending the children off to Sunday School while they remain abed! Thirdly, parents can guide the child through their mature vision, exploding the popular idea that any skill not immediately attainable is therefore unpleasant.

WHAT CAN PIANO TEACHERS DO? Here, of course, we come to a center of discussion, for the teacher usually plots the itinerary which child and parent follow. How can he or she set the bow toward success and keep it to its course? By teaching music, not just piano; that is, by calling attention to the end result, not merely mechanics, by analyzing the musical components, not solely technical problems; by emphasizing mood and style and communication; by making the experience one of integrity for the child,—a big moment!

Secondly, through his selection of materials the teacher can secure and maintain the child's enthusiasm. There is certainly no dearth of suitable expressive music today. Through minimizing technical difficulties, providing variety, planning *with* the student to meet his desires and interests, demonstrating real progress at every turn, the modern teacher can happily satisfy both himself and the pupil.

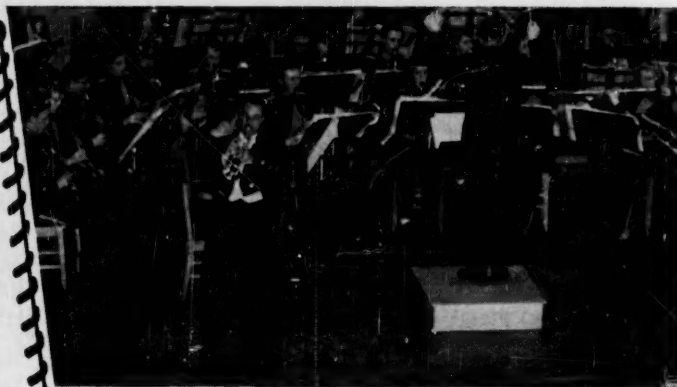
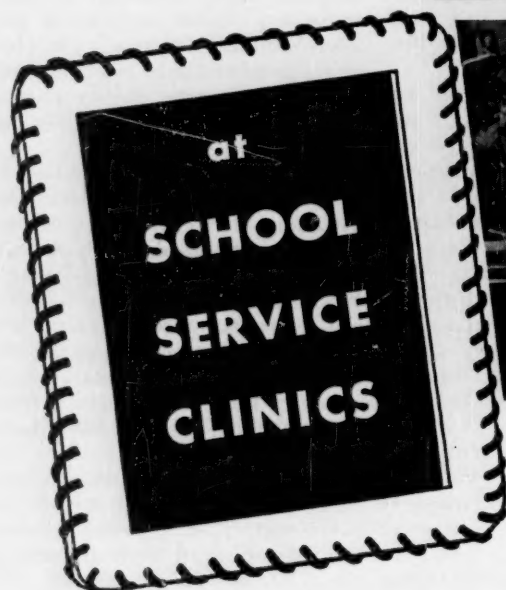
Thirdly, the teacher has a responsibility to prove to the student the wholeness of the experience. How? By integrating all facets of learning.

(Continued on page 46)

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For Young Composers Only

ROY HARRIS



OF COURSE we composers never think of ourselves as old, no matter how many moons have shone upon our noble brow. We continue in full chase of the Muse until the last bell is tolled. This is one of the compensations of our profession. As long as the heart is warm and the mind is quick, hope springs eternal.

And so let's begin at the beginning. Composers do not select their profession. They are chosen, for better or for worse, by their own talents. Real composers could no more refuse to accept and live with their musical impulses,—the rhythms, melodies, and harmonies which besiege them,—than a healthy young woman, gifted for love, could refuse the advances of the suitable male. Nature fashions composers for their way of life.

They are the children of chance, and luck is their guardian angel. If she is a provident angel our composer will be born at the right time, the right place and with that elusive slight-of-hand called talent. Creative talent is like a race horse with a winning heart, a baseball pitcher with an iron arm of Swiss watch precision, a halfback with snake hips. It is not a matter of degree, but rather of kind. It cannot be borrowed, bought or begged. Nor can it be counted on. It may be there for life,—or it may be a blossom of

Spring which will bear no fruit.

Of course, hard work helps; but luck plays a part in this too. It is not a matter of strength, but rather creative drive which multiplies the vision, know-how and concentration a hundredfold. To be possessed by an idea (a musical idea is a matter of luck), it magnifies Time and Space and fixes the lucky one in the middle of it.

Luck and individuality

But a few directions can be mapped out by an older colleague who has been over the terrain. There is the matter of individuality. Each composer has his own particular endowments to discover, cultivate and articulate into intelligible form. How long it takes, whether it is timely, or can be fitted into the cultural scheme of current events is anybody's guess. This is luck, too: being at the right place at the right time with new, serviceable music.

Then there is the matter of temperament, again Lady Luck waving her magic wand. Optimism is a must, but it cannot be simulated for the occasion, put on and taken off as a garment of splendor. It must be in the blood and marrow—a life force—for rough times.

This optimism is a key to the realm of strength and courage. It admits the composer to the land of good will and fellowship with Society.

The success of all people becomes part of his life because he is a part of the total culture. Optimism is a mighty river of no ending, forever refreshed by the springs of new hopes, new talents, new conceptions.

Of course, there are specifics which all must accept and solve or bypass as best they can. To be an *American* is as much a handicap for symphonic-concert-prestige composers as it is an advantage for athletes. All composers have to sweat this one out until the end. To know that this must be so, because concert performances, publication, radio and recording are built on a profit formula to exploit European music and musicians, does not soften the bitter and embarrassing fact that in the field of serious music 20th century America is not for Americans; it is for Europeans long dead.

If an American composer would be a successful part of the quick turnover present, he must compose small, ornate trinkets. They must be clever, too. Ingenuity is also a premium in Pops. The competition is relentless. But in the Pops world the competition is local and contemporary; not time-sifted international-intercentury, the competition which the concert-symphonic-prestige composer must live with. How to gain admittance to the carefully guarded sanctum sanctorum of this Big Time—this Gothic Prestige Archive where only the finest jewels of many cultures are supposed to be kept—offers no answer. Each man is on his own.

A desperate dilemma surrounds the American composer. Composers best learn their craft by hearing adequate performances of their music. But the time allotted by first class musicians for new music is necessarily very limited under the current set-up. Yet if the composer writes music within the limitations of amateurs he will never learn to compose

(Continued on page 42)

Roy Harris is today universally recognized as one of the outstanding composers not only of America but of the modern world. He has been "in residence" at several colleges, and at present makes his headquarters in Pittsburgh, Pa., where he is active in the annual Festival of Contemporary American Music. His 7th Symphony has recently been recorded by Eugene Ormandy and the Philadelphia Orchestra.

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A Bequest from the Golden Age of Opera

KENNETH LANE



TO a young singer the "Golden Age of Opera" represents the period when great voices, trained in a flawless technique, were to be found in abundance. Therefore when I read that the most famous coloratura technician of that age of luminaries had returned to New York, I lost no time in phoning her and arranging for a lesson.

It was at 5 P.M. on April 30, 1954 that I arrived at the apartment of Mme. Frieda Hempel on Central Park West for our first meeting. I took the elevator to the 8th floor and was greeted at the door by her secretary, who ushered me into a waiting-room. Moments later a beautiful, vivacious woman, with a captivating twinkle in her eyes, greeted me with "Why, you're so young, Mr. Lane!" Her charming smile and informal manner dispelled any trepidation at meeting this honored member of the Golden Age of Opera. Frieda Hempel was far from a museum piece. Her exuberance and joy in living made me wonder if indeed it wasn't I who was the one weighted by age!

"You'll have to sing scales like a demon and also plenty of Mozart, Schubert and Schumann." (These turned out to be her favorite composers.) My face beamed with anticipation, for my idol was now my friend and teacher!

Kenneth Lane is a young American dramatic tenor, who has sung with leading opera companies as well as in Carnegie Hall and elsewhere. Among his teachers were Friedrich Schorr, John Brownlee and Alexander Kipnis, and he was the last pupil to be trained by Frieda Hempel, who made him her special protegee. He is scheduled for further concerts in the near future.

An artist, to be successful, has to be guided by a philosophy of life that will accept the interminable hours of study, the refining process of experience and innumerable frustrations of all kinds. For Frieda Hempel a *joie de vivre* attitude was the common denominator of success. "If you don't possess it by nature, develop it and let it permeate your interpretations. It will give them life and meaning." Thus mere mechanical purity of tone, the sole ideal of many coloraturas, was for her but a building-block. Stressing that "the voice must have the dramatic intensity as well as the melodic musical quality," she would caution me with her favorite expression: "Strive not merely to *impress*, but to *express*." Her musical conscience and felicity of phrasing, which had endeared her to Toscanini and other great conductors, could be detected in the vocalises she created for me and in

the manner in which she approached the interpretation of each song and role I studied with her.

Beloved and respected throughout the world, Mme. Hempel nevertheless confined her social activities to a small group of friends who regularly met at her New York apartment. There, in the room adjoining her studio, she had dined and conversed with Caruso, Tetrassini and other colleagues. There vocal technique was discussed and brought into focus by the master practitioners of all time, and there also Frieda Hempel's knowledge and experience contributed to the world's mightiest mint of gold,—the golden voices that transformed golden masterpieces into golden sound.

My lessons with Hempel sometimes lasted three hours,—the length motivated entirely by her own enthusiasm, the desire to impart as much information as possible and personal satisfaction with the progress of a pupil. We worked intensively until Christmas, preparing for my second Carnegie Hall concert. Then tragedy struck and Frieda Hempel entered Memorial Hospital!

On my first visit to the hospital I came prepared to offer some words of cheer, but Mme. Hempel was the first to speak. "Isn't it silly?" She puckered her lips as if provoked, but there was a sparkle in her voice as she protested "I've never been sick a day in my life, and now look at me! It's absolutely disgraceful! But enough of that. Let's hear your *ee* scales." That did it! From then on, vocal technique headed the agenda on my every visit!

(Continued on page 41)



Frieda Hempel as the Feldmarschallin in "Rosenkavalier"

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PIANO students, I have found, enjoy being together for fun and activity with music, for it gives them a team or "gang" feeling. With the additional interest and enthusiasm created carrying over into the children's private lessons and practice periods, the piano doesn't seem such a lone instrument and piano practice isn't so dreary and secluded as some students used to think. Also the experience gained from playing solos and duets for the programs serves varied outside activities and community functions. One student later played her Mozart program piece at a church social, and a piano duet was played at a PTA meeting.

Having group meetings is an open door inviting the children's eyes and ears to focus on the whole field of music, so that they may catch a vision of its real meaning and worth. The meetings complement the individual lesson period by providing extra time to drill the students on music fundamentals through the use of music games, competitions and quizzes. The games played deal with the clefs, time and key signatures, notes, sight reading, ear training and the meaning of musical terms, besides other things that come to mind on which the children need drill, such as learning "music manners."

These advantages are in addition to those of the recital, which include giving direction in the learning of new pieces and giving the students an opportunity to perform before

others, which develops poise and combats nervousness.

At the meetings the children enjoy playing games which teach them tempo, dynamics and the various forms of music. As children seemingly are little parrots, they naturally love to imitate teacher as she claps, sways and marches to the music or conducts the pupils. Gradually through this kind of drill students become adept in telling how many beats there are to a measure when music is played for them; and words like *crescendo*, *sforzando* and *pianissimo* become familiar to them.

A Musical Game

One of their favorite games for learning dynamics begins with one child—"it"—being sent from the room. The rest of us conspirators choose some object in the room that he must identify on his return. "It" hears soft music as he strolls back into the room and searches the faces for telltale expressions,—but it is not the conspirators' faces but the volume of the music that's his hint. For as he comes closer to the chosen object the music becomes louder, and contrarily, when his steps go astray, the music softens. I use the swell pedal on my organ to express how "warm" or "cold" the subject is, but the piano or phonograph could be used just as well.

Generally the children want to play what they call the "rug" game. This variation of "musical chairs" requires but one small scatter-rug for equipment. The children march around in a circle while the teacher or a student plays the piano. Every time around, each child has to march across the scatter-rug. When the

music abruptly stops, the child caught stepping on the rug is out. This elimination continues until only the "winner" survives. Usually the children ask to play the game again and again. That provides an excellent opportunity to point out to the children that they can play such games at home with their own group of friends.

Spelling out words by the use of two staves was found to be an enjoyable sight-reading game. On a sheet of paper each student finds incomplete words such as _ _ t. The instructor points first to a line or space that is C, then to A, thus C A T is spelled. Of course it is necessary to supply all but the first seven letters of the alphabet, as the "t" was here. The example above was used at an October meeting and the staves were placed on a large sheet of orange paper, with a witch on a broom representing the treble clef sign and a black cat the bass clef.

Meetings should be held quite regularly to maintain interest,—perhaps every month or five or six weeks. Sometimes I have just a few students in at a time instead of the entire group. This means additional meetings every month, but this cuts down the large group's extra noise and confusion and enables me to give each child more individual attention. Choice and reasons for grouping depend on accomplishment, interest level, age, personality, where the children live, transportation and so on. Quite often boys prefer all-boy sessions; and advanced students like separate meetings because their level of accomplishment and interest span is over the heads of the small

(Continued on page 38)

The writer of this article describes herself as "a Nutmeg Yankee who now gives private instruction in piano and organ in Michigan." She lives in Coloma.—Mrs. Robert L. Bachman in private life,—and has written magazine pieces on hymns and other church music.

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Winning Approval For Your Concert Band

EDWIN W. JONES

YOU'RE deeply disturbed. You don't mean to eavesdrop. But you can't help it. It's 7:55 P.M., and you're standing in the wings, baton in hand. Your band is on the stage, ready for your spring concert.

"I sure hope it goes over," you've just overheard your bass drummer say to your snare man. "If this concert doesn't make the audience flip, he might just as well look for another job."

"Yes," the snare agrees. "He's on the brink. Tonight tells the tale."

You may not be in danger of losing your job. (Let's hope you are never in that position.) But music directing is a tricky business. And many there are, quite sincere, talented, etc., who have had to look for other positions.

How important is a band concert? Is it crucial for you? Your band? Or both of you?

Herbert Clarke once told a group of directors: "Sousa thought his band concerts were very important. And he was the most successful band director who ever lived. He gave the most exact and careful attention to his band concerts. He was a master in presenting band concerts that thrilled and satisfied everyone. He realized fully the importance of the concert in winning approval for his band."

Most of us can use a great deal of public approval. It not only helps us but it helps the morale of our bands,—and helps us raise money,—and what band can't use more money?

You and your band meet rough

Edwin W. Jones has been a teacher of bands and vocal students for 24 years, besides writing for various magazines. In 26 contests held in the middle and south west, during the past 15 years, his bands have been winners 23 times.

competition from TV, the screen and radio. Then there's bowling, stage shows and community meetings to help keep your listener away from your concert.

So, to make a long story short, let's do all we can to "sell" our concert band to the public. How?

1. *Pick the right music.* You and I probably lean toward fine music,—toward rehearsing and playing music that gives us a thrill. We also feel a responsibility (and we should) toward selecting music that interests our band members and inspires them. But our audiences? Can or do we please them?

Needs of Audiences

"Too many bandmasters," a veteran director once told me, "fail to quite an extent when it comes to really pleasing an audience."

A college director said: "We should always remember the importance of sending our listeners away saying, 'Wasn't that GREAT? Wasn't that an interesting concert?'"

Your audiences crave interesting music. What makes it interesting? *VARIETY* of music helps.

How to open a concert? Why not use a grand march of stately character? "Opening with a grand march," said one member of the A.B.A., "gives both dignity and drama to your concert. It gives your band an opportunity to 'shine' and it isn't as apt to invite careless playing later in your concert as the average military march does."

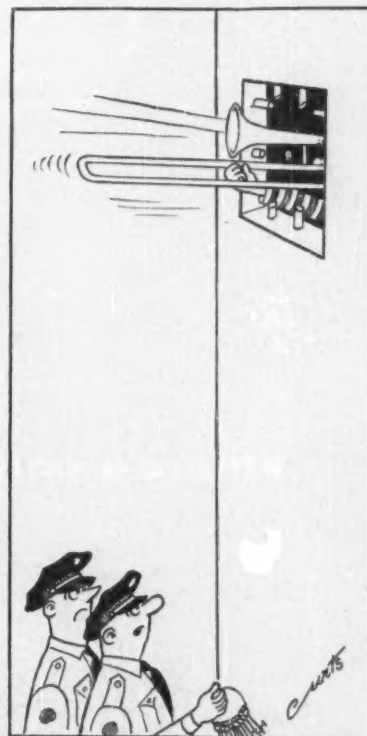
Most of us like to have well played cymbals, tympani, and a careful observance of dynamics in this opening number. Is this opening number important? *It certainly is*, if you wish to win the approval of your audience, but so is your second number. "You've got to let your audi-

ence down, now and then," Cliffe Bainum once told us, "if you want to lift them. You can't keep them up all of the time—"

A piano or vocal solo,—a small ensemble,—these fit in nicely for your second selection. They rest your band and your *AUDIENCE*.

The third number? Many of us love this spot. Here's where we like to put our heaviest music,—the work we are most proud of. (To put heavy music late in a program is dangerous,—if you wish to please the average audience.)

Intermission? Some do, some don't. An audience likes a light number
(Continued on page 44)



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After Four Decades

GEORGE J. ABBOTT



IT is heartening to look back and note the progress and development of music education in our public schools. Music instruction, no longer a step-child, is now recognized as an integral part of the curriculum where every child may benefit according to his desires and innate ability.

Based on practical experience, my philosophy and recommendation is that every school system should offer a three-point program of music education consisting of vocal music, appreciation and instrumental music. Many are doing this, though in recent years a tendency to exploit the instrumental side has been evident. The problem is to keep the three phases balanced, with the most good to the greatest number as a criterion.

Vocal music unquestionably ranks first in order of importance, "which nobody can deny." Obviously, the proper care and development of the child voice through adolescence to maturity is a definite responsibility which has become an accepted fact. In teaching vocal music, reading plays a vital part. Note reading can and should be taught in the elementary grades if young people are to enjoy the beauty of harmony as members of the junior and senior high school choirs. It cannot be too strongly stated that greater emphasis

must be placed on music reading. "Why Johnnie Can't Read" should be the concern of every music educator. It means work and takes time, but the reward is the joy of accomplishment and love of music is its corollary.

Development of Bands

Instrumental music over the past twenty odd years has shown a phenomenal growth in both quantity and quality. The splendid college bands throughout the country, now taken for granted, would never have come into being without the preparation and training these young musicians received in their high school years. Americans are prone to take their sports and music vicariously. And it is easy these days to enjoy superlative music through the various mechanical mediums of our electronic age. However, anyone who has ever played an instrument, no matter how poorly, will always derive pleasure in the doing and have a keener appreciation of the artistry of great soloists and ensembles. Participation is the key, opening the door to an enriching lifetime avocation.

Music appreciation is, of course, an out-growth of the two other phases but, as a subject in its own right, it is not receiving comparable attention in most school systems today. Unless it be a lack of time, or personnel, it is difficult to understand why present conditions obtain. An awareness of this void is apparent as here and there classes in Gen-

eral Music, so-called, are now being offered. Here is a course from which all may profit. How else can we prepare our audience of the future? Children have to be taught how to listen. (In Elmira, we start our "listening lessons" in the first grade and every grade has a weekly lesson throughout the school year.)

It seems only fair that children who are not performers should be given this opportunity. A good band or a *cappella* choir, for example, laudable as these organizations may be, does not constitute a well-rounded program of music education. While some pioneer work is being done, much more attention should be given to this most important branch of our music curriculum. Through understanding and discrimination a lasting love of music will evolve.

In spite of many fine organizations, music on the senior high level is only reaching a relatively small percentage of the student body. All high school music is on an elective basis and there is no question as to interest but, because of the requirements of the regular courses, students find it impossible to schedule a music class of their choice. The majority will not go to college and since this is their last chance for guided musical experience, some solution of the problem should be worked out.

The look ahead, if we do not neglect the fundamentals, shows promise of even greater achievement. Carry on! ▶▶▶

George J. Abbott is Director of Music in the Public Schools of Elmira, N. Y. He is well known for his program of teaching music appreciation in the elementary schools and as a consultant. His teaching career started in one-room country schools on Cape Cod forty-three years ago.



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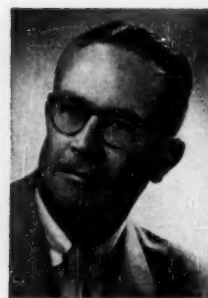


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The Functions of Music Education



JACK M. WATSON

MUCH has been written and even more said during the past few years about music education and the training of music teachers. Tempers have flared, arguments have grown heated, and prejudices and value judgments have been advanced with the finality of ultimate truths. We hasten to add that this is neither an attempt to settle issues nor to be objective, whatever that means. Our aim is much more modest and—we hope—attainable: We propose to outline a view of what may be called the functions of music education in the preparation of music teachers. The division of labor in the service of these functions (as between professional music educators—using the term in a restricted sense—on the one side and teachers of subject matter and applied music on the other) is another question and beyond the scope of this discussion. But we do want to make clear that we are neither assuming nor advocating that all of these functions could or should be handled by professional music educators. Our purpose is one of identification, *not* of prescription.

The functions of music education involve three interrelated aspects of teaching; and this is true whether one teaches rote songs in kindergarten, runs a doctoral seminar in musicology or music theory, or teaches voice privately in a Carnegie Hall studio. Regardless of the level or

area of teaching, these three factors are involved: (1) subject matter—the music itself, musical skills, and knowledge about music and musicians; (2) subject—the student himself as a musical learner and as a human being; (3) teaching process—the means by which subject and subject matter are brought together.

Analyzing Teachers

A man of our acquaintance conducted a very interesting study of teaching. After his formal education was over and such things as grades and degrees were matters of the past, for several years he carried out a relatively systematic program of auditing classes of well-known teachers and teachers who were recommended to him as being expert. His prime purpose was to identify the basic characteristics of good teachers. While he found considerable variation in the practices of the different teachers, at the same time he found three characteristics in common: (1) great knowledge and control of subject matter; (2) knowledge and understanding of students, a sensitivity to them and their individual responses, and a sympathy for them and their particular problems; (3) infinite skill in what we have already called the teaching process—awareness of the problem and difficulty of communication and great care and patience in clarifying ideas and concepts to students, attention to learning principles, and awareness of a teacher's responsibility to motivate students and see that knowledge gets through to them.

Educational theorists and philosophers have at times tended to con-

centrate on one of these aspects at the expense of the others. We are all familiar with the argument that if a teacher knows his subject matter and has intelligence, the other things will take care of themselves. Then there is the emphasis on the consumer. The so-called child-centered school is along this line. So is the well-worn slogan of a few years ago to the effect that we teach children, not music. And we must not neglect the well-chastised practice of centering attention on the methods of teaching—on the teaching process, we might say. Any educational theory or any approach to education, we believe, that stresses one of these aspects at the expense of the others is one-sided and inadequate.

But let's take a closer look at these three interrelated aspects of teaching and this time from the standpoint of preparing teachers to teach music. There are at least three functions that music education can perform in connection with subject matter itself.

First, it can see to it that the prospective teacher gains a rich resource of teaching materials. Most of us don't have to dig far into our backgrounds to recall such cases as: a young and inexperienced voice teacher in a new college position with little in the way of song repertoire or technical studies except the materials he had used in his own vocal study; a budding young historian with a shining new degree and little notion about how to handle his music appreciation classes; or a talented young composer—the product of one of our great conservatories—fumbling with Freshman Theory.

Second, along this same line, music

Jack M. Watson is Professor of Music Education at Indiana University and regularly conducts a Music Educators' Round Table in this magazine. This month he substitutes some general suggestions of his own for the contributions of his colleagues, which will continue to appear in future issues of MUSIC JOURNAL.

education can see to it that prospective music teachers develop skill in the selection of appropriate materials for individual students, performance groups and classes. A case immediately comes to mind of an inexperienced piano teacher in a first collegiate job. Early in the year the young man ordered stacks of music he had played through in a local music store and liked, but with little or no thought of which students would study what pieces. He had a rather difficult time fitting students to music. Then there is the case of the enthusiastic and over-eager young choral leader who spent his year's budget on music before really getting to know his organization and the kinds of performance demands that were placed upon it.

Third, music education can help prospective music teachers gain skill in the formulation and development of programs of study and other instructional materials. Perhaps one of the main reasons why music teachers at times are not given curriculum committee assignments and other responsibilities of this sort is a lack of demonstrated skill in this important area of academic activity. Often a music teacher will face a teaching assignment in a field where no appropriate textbook exists. If he is to do a creditable job, among other things, he must develop his own instructional materials. A knowledge of working principles and procedures is essential for anything like effective accomplishment of this kind of task.

Intelligent teachers no doubt do develop their own resources of teaching materials, as well as techniques of selecting and organizing materials and formulating programs of study. But needless fumbling and trial and error take place, which these functions of music education can greatly reduce.

Music education can serve at least two useful functions with the subjects of musical instruction,—the students themselves. We don't just teach this musical skill or subject or that one. We teach them to students. And the more we know about these students as individuals and as members of groups, other things being at all equal, the better the job we will do.

One, music education can help prospective teachers acquire a knowledge and understanding of the musical characteristics of students. Re-

searches in the psychology of music and related fields have netted valuable information about the nature of musicality and individual differences in connection with musicality; the effects of music and types of listeners; musical memory and forgetting; musical conditioning and the formation of taste and taste trends.

Two, music education can help prospective teachers gain a knowledge of and insight into the general characteristics of students. Researches in the fields of human adjustment and personality, interpersonal relations, social psychology, and so on, have uncovered revealing and highly important information about human motives, drives, needs, complexes, and mechanisms that can greatly increase a music teacher's effectiveness in dealing with students.

General Characteristics

This is not to argue against generalized knowledge about the musical and general characteristics of students. This is indispensable. But this generalized knowledge can add depth and perspective as a basis for interpreting and handling the problems of individual students.

Music education can help prospective music teachers along at least two lines when it comes to the teaching process. It is probably an oversimplification, but we can say that

there are two major involvements in the teaching process: the projection of information, skills, and so forth, by the teacher, and the various tools he uses,—in short, communication; and the reception of the information, skills, and so on, by the student,—in essence, learning.

One, researches in communication and related fields have produced findings that throw considerable light on the problems of communication and offer tangible clues about making communication effective. Music education should help prospective music teachers learn to apply these principles.

Two, while psychologists certainly are not in complete agreement as to the nature of learning and the learning process, at the same time there are a number of principles upon which there is relatively common agreement. An understanding of these principles and their implications for teaching music would be extremely helpful to teachers of music. And this is a need that music education can and should fulfill.

A not inconsequential by-product of serious attention by prospective teachers to the matters that we have touched on in connection with these functions of music education would be an increasing awareness of his responsibilities in seeing to the musical and general growth and development of his students. >>>



Ferde Grofé Conducting at the New York Concert of Band Betterment Associates

Future Consumers of Good Music

PAUL E. DUFFIELD



(Courtesy of Penguin Scores, published by Penguin Books, Inc.)

IF called upon by the taxpayers for a reply to the inquiry "What Price General Music?" would your response have to be "Very steep indeed, considering the meager results obtained with our teen-age students?" Actually, in terms of dollars devoted to music education, the most profitable returns should be obtained from the general music class, since the music teacher in both Junior and Senior High School usually spends the bulk of his working hours with these classes, which should function solely to create our future "consumers of good music".

Analysis of a national survey recently completed by the writer indicates that current progress in improving the general music class is being accomplished mainly in our teachers' colleges, and by the teachers and supervisors of music in typical small-town communities across the nation. But the large metropolitan school music systems, where the finest physical equipment and cultural opportunities are available, seem indifferent to experimentation and improvement in the general music class, and are often satisfied to use the lesson plan inherited from the nineteenth century, a period devoted exclusively to choral work.

Today's general music class should be a musical cafeteria, offering a great variety of tempting experiences to the impressionable teen-ager. As a special lure, our small-town teachers frequently rent music films, often paying the rental fees themselves,

sometime integrating general music with social studies, art and literature. Lack of adherence to a standardized course of study makes this possible, while often the teacher in the large metropolis, originally possessed of initiative, loses interest and simply "follows the manual".

Survey Needed

Moreover, in our larger cities many secondary-school music teachers expend most of their energy on "show-off" organizations, bands, choirs and orchestras, thus leaving a pitifully small amount for their general music classes. And this is tragic, for it is in the large cities that our great symphony orchestras must have an ever-increasing number of "consumers of good music" in order to offset their mounting deficits. In fact, we need urgently a survey in our one hundred largest cities, to be undertaken by teachers and departments of music, in order to ascertain two bits of information from our High School graduates of perhaps the period 1925 to 1930: (a) what the musical preferences of those graduates are in 1955 and (b) what influence, if any, the general music courses they took in school have had in shaping their musical interests and culture.

A co-operative report on the results of such a survey would no doubt be startling in its indictment of the failure of our methods, and might in part account for the discouraging state of radio and television offerings. A sample survey sheet for this purpose might inquire: Since you graduated from High School, have you ever attended (a) A symphony concert? (b) A grand

opera performance? (c) A recital by a famous artist? (d) A concert by a noted choral organization? Do you often turn to music for relaxation and consolation after a hectic day? Do you ever listen to broadcasts of (a) The Metropolitan Opera? (b) The New York Philharmonic Symphony Orchestra? Do you still play regularly any instrument you may have played while in High School? Did you sing in a High School choral group? If so, do you still continue to sing in a choral organization? Do you honestly believe that any courses in music that you took in Junior and Senior High School have had a permanent effect on your attitude toward good music? Assuming that you have developed an appreciation of fine music, what do you feel has contributed most to developing this taste? (a) Playing records at home? (b) Reading books and magazines about music and musicians? (c) Influence of musically-minded friends? (d) Radio broadcasts of fine music? (e) Music courses taken in High School (and college)? (f) Feature films with distinguished musical scores? (g) Private study of singing or an instrument?

Granted that we cannot expect to transform every pupil in the general music class into an ardent admirer of Beethoven and Wagner, nevertheless we certainly can improve, by skillful use of the cafeteria method, our mode of paving the way to an intelligent enjoyment of fine music. Children, whether in Junior or Senior High School, do not learn to become better "consumers of good music" by merely engaging in a routine performance of part-singing once or twice a week. The adults

(Continued on page 41)

The writer of this article is a National Consultant to the Music Educators National Conference, heading the committees on Audio-Visual Aids and The General Music Class. Mr. Duffield is here addressing Superintendents as well as teachers in general.

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Concert Standards For the Accordion

FRANK GAVIANI



THE future of the accordion has never been as bright as it is at the present time. Such great strides have been taken in the improvement of the accordion that now even the most hard-headed and serious musicians are forced to concede that it really is a musical instrument, not just a toy or an accompaniment to song and dance.

The type of music that can be played on the accordion is limited only by the ability and taste of the performer. There is such an abundance of accordion literature available to even the most ambitious of students, with excellent arrangements and paraphrases of many of the classics, that any accordionist can make as much progress as he wishes. It is no longer necessary to adapt piano methods and arrangements for use on the accordion. The accordionist of today is a real musician, and the leaders in this field have written many methods and compositions especially for the instrument. These are musically correct in every respect. In fact, some of them have been so successful that they are seriously being considered for transcription for the piano! This is a compliment indeed.

The highest type of music is now being played by accordionists on the

concert stage, including special arrangements that can be used with a symphonic orchestral background. Accordion bands and groups of all kinds are springing up all over the country. Nationwide contests such as those sponsored by the American Accordionists Association have done much to promote general interest, and the spirit of competition has forced the level of the music used by the groups and soloists to a very high level.

At one time it was very unusual to hear symphonic music played by an all-accordion group. At the last contest, Symphonies, Concertos and Overtures were used almost without exception, with each group trying to outdo the other in special effects and amplifications.

Accordion schools are far more numerous than they were only a few years ago, and because of the added competition the standards are notably higher. It is no longer sufficient to teach a pupil the rudiments of the instrument and trust to luck that he will have enough interest to do extra studying on his own. Certain

standards must be maintained if the enrollment of the school is to increase.

The popularity of the accordion has been further enhanced by its constant use on television, whether alone or with a group. It is also often used as background music for movies when there is no orchestral group available. This is particularly true when the locations of the scenes are in inaccessible places.

All of this has helped a great deal in making music supervisors in the public schools consider the accordion as a bona fide musical instrument. Many schools now include piano-accordion parts along with all the regular parts to be used in the band or orchestra. And in those schools which do not provide special parts, band leaders have found that the instrument is wonderfully effective when used with other non-transposing instruments, such as the flute, oboe, and trumpets in C.

The accordion is also accepted in some of the larger colleges as a music major, and it is to be hoped that the day will come when all colleges and universities will recognize it as such. At the present time the New England Conservatory of Music has an accordion instructor on its regular staff.

The American Accordionists Association was instrumental in having a National Accordion Week declared by Congress. This has helped to give the accordion a chance to promote extra interest in its future as a legitimate musical instrument.

Frank Gaviani is well known as a teacher and player of the accordion. His Symphonic Accordion Orchestra was one of the first to give concerts of serious music, appearing in Symphony Hall, Boston, and elsewhere. He has also been on the Faculty of the New England Conservatory of Music.

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What Has Become of Singing Games?

KATHRYN TUCKER WINDHAM

BEING the mother of three small children, I find myself involved rather often in birthday parties, both our own and those of friends. Now what puzzles me is what has happened to the singing games we used to play at such parties when I was a child?

Nearly all parties still include Pin-the-Tail-on-the-Donkey or variations of this standard game, but the games played to music seem to have been forgotten.

At the parties I've observed, the youthful guests seem to be interested in (1) when will refreshments be served? (2) helping the honoree open presents and play with same, (3) watching television, (4) playing cowboy or Davy Crockett, (5) jumping off the furniture and (6) when will refreshments be served?

The mention of singing games brings only blank looks of complete lack of interest. Have children forgotten how to sing as they play?

The youngsters, of course, are familiar with *London Bridge* and *Ring Around the Rosie*, and some of them even admit knowing *The Farmer in the Dell*, but they're not interested in playing those games.

They've never even heard of one of my childhood favorites, a game called *We're Marching 'Round the Levee*. I don't know where the game originated, but we played it at every birthday party I attended in the South Alabama town where I grew up.

The game began with the children holding hands in a big circle and singing as they marched around the

two players in the center who were "it":

We're marching 'round the levee.
We're marching 'round the levee.
We're marching 'round the levee.
For we have gained today.

Then they stood still and held their clasped hands high to form open "windows" as they sang:

Go in and out the windows.
Go in and out the windows.
Go in and out the windows.
For we have gained today.

The next verse instructed the children who were it to "Go forth and face your lover." This was followed by "I kneel because I love you," "I measure my love to show you" (the measured love ranged from out-

stretched arms to fingers held less than an inch apart) and finally "It breaks my heart to leave you."

Then the children who had been "it" took their places in the circle, the ones before whom they had knelt became "it" and the game started again.

I never found out what "we have gained today" or where the levee was located that we marched around so many times, but those things weren't important. We loved that game. Does anybody play it any more?

A similar game was *King William*. As they marched around the person in the center of the circle, the players sang:

(Continued on page 43)



Benny Goodman and Steve Allen combine their talents in the Universal-International film, "The Benny Goodman Story"

Kathryn Tucker Windham (Mrs. A. B. Windham) of Selma, Alabama, has been for some years a newspaper woman and free-lance writer, with considerable musical experience.

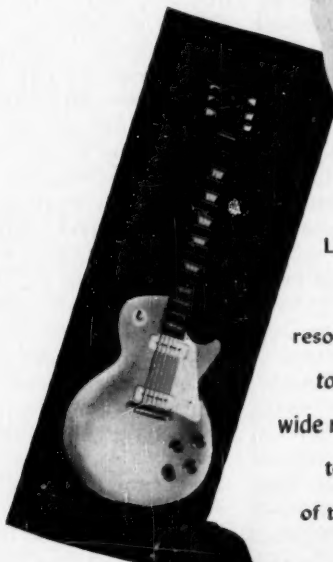


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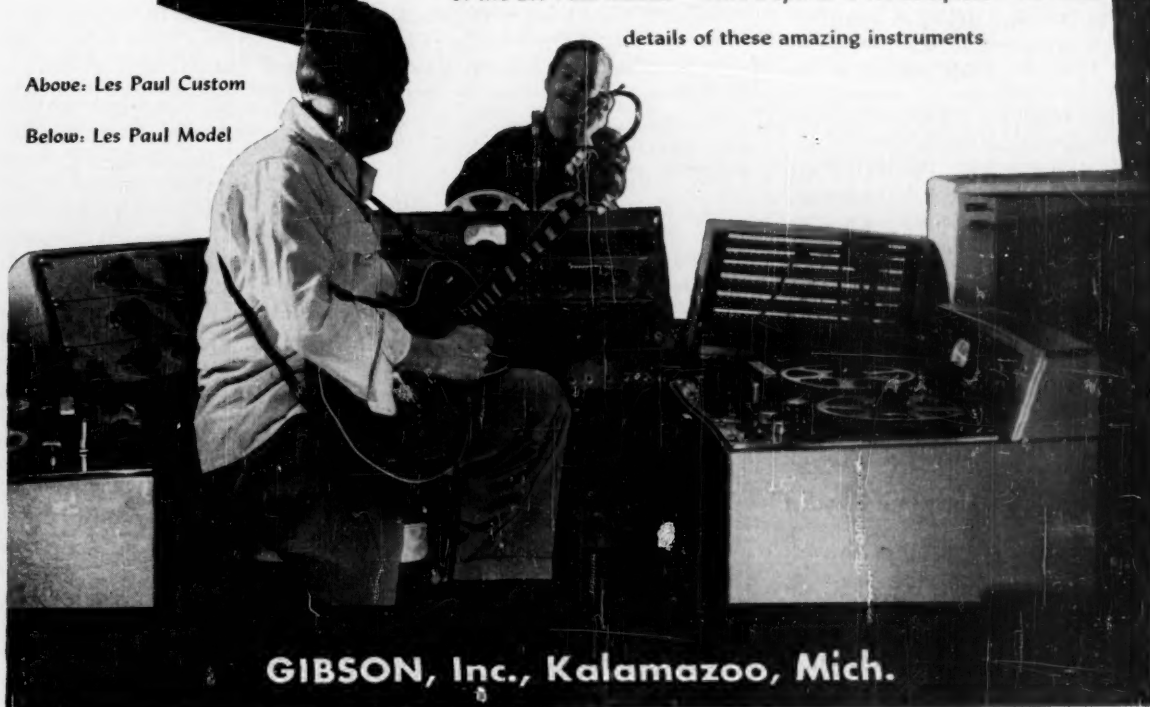
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A Singer's Contribution to Science

IRVING WILSON VOORHEES, M. D.

IN 1855 Signor Garcia contrived a little mirror by which, after many trials, and we presume much gagging, he was able to see his own vocal cords. His purpose was to study the cords during singing so that the maestro might better instruct his pupils in the formation of vowels and in breathing.

Others had tried to see the larynx in action from within, notably Bozzini, Babbington, Bennati, Liston and Avery, but without success. Garcia was not only a fine musician and a successful teacher of singing, but he had a scientific mind which caused him to delve deeply into whatever interested him.

He was disturbed because there was insufficient light for reflection, and so he was able to carry on his experiments with the mirror only when the sun shone brightly! Candles and the old gas lamps were useless for this purpose. If you think the use of such a mirror is easy, just try it in your own throat some time. Even with the electric bulb of intense rays which can be focussed, it is hard to see one's own cords, and even the laryngologist often has much difficulty with the maneuver.

Curiously enough, the laryngoscope did little or nothing for singers or teachers of singing, but it has for a hundred years been a boon to the laryngologist, and all over the world there are societies and groups of medical men and women devoted to the study of the larynx for evidence of diseases, malformations, tumors and the like. There is a successful magazine known as the LARYNGOSCOPE which is published in St. Louis and read by thousands of medical men each month.

Recently a special meeting was held at the Academy of Medicine in

Manhattan to mark the 100th year of Garcia's little invention. The leading address was made by Prof. John Devereux Kernan, formerly chief of the Department of Otolaryngology at the Columbia University Medical Center, and Dr. Louis Clerf came from Philadelphia to tell of his many years of experience with this mirror.

Much of the early history of Garcia and his instrument was furnished by Sir Morell Mackenzie, M.D., famous English laryngologist who was a contemporary of the inventor. Mackenzie was a student of singing and worked with Czermack of Pesth who was so enthusiastic that he went from town to town and from one group of teachers and doctors to another, extolling and demonstrating, as a sort of scientific missionary, the virtues of the mirror. Says Sir Morell: "... it is highly probable that the instrument would have been relegated to oblivion, whilst Garcia's observations would have remained buried in the *Proceedings of the Royal Society*." He further states that Garcia told him that he used

his invention very little in the teaching of singing. The reason is quite obvious. No one can produce a normal tone with this foreign body in his throat. There is unpleasant gagging, with distortion and variations of sound. Besides, it is quite unnecessary to see vocal production, since the human ear must ever be the deciding agent in the interpretation of sounds.

Just think how the early "throat men" must have struggled to see the cords in action! There was no anesthesia in those days, and therefore it was necessary to "train the patient" by having him return repeatedly to the doctor's office in order to establish a tolerance and permit the observer to study the larynx. All hail to those early workers in laryngology. What did they see that is of any importance to us? Well, they were able to diagnose nodes on the cords, the presence of ulcers, as in tuberculosis and cancer, bowing of the cords, paralyses, etc. After local anesthesia came in, they were and still are able to remove growths, cauterize enlargements or ulcers and remove foreign bodies which get caught in the airway. Moreover, a skilled voice physician can often tell from his examination the kind of voice which one may expect from the anatomical setup. The laryngoscope, held by a pair of skilled hands, with a good brain in control of them, may be a great help to the singer and teacher. It is absolutely indispensable to the throat physician.



"Interrupted Melody"

Dr. Voorhees is the author of the booklet "So You Want to Be a Singer?", published privately. It can be obtained directly from his office, 140 E. 54th St., New York City.

PROGRESS ON MUSIC POSTAGE BILL

THE United States Senate has unanimously passed the bill for the "Readjustment of the Postal Classification of Educational and Cultural Materials" (S. 1292). This bill includes, among other things, a revision of postal rates on all sheet music to book rate. This means that sheet music which today must be mailed at regular parcel post rates, with postal charges dependent upon zone, could be sent at the current book rate of 8¢ for the first pound and 4¢ for each additional pound, anywhere in the United States. At the present time the parcel post charges on a package up to one pound of sheet music run from 18¢ to 32¢. Postal charges on greater weights, of course, are correspondingly higher.

Identical bills have been introduced in the House of Representatives by Representative John E. Moss, Jr., of Sacramento, California (HR 5139) and Representative Katherine St. George of Tuxedo Park, New York (HR 5142).

Hearings Held

A special sub-committee of the House Post Office and Civil Service Committee was appointed to conduct hearings on these two bills. The hearings were held on very short notice, but there were many communications to the sub-committee from various musical organizations. Testimony on behalf of the music sections of the bill was very forcibly and convincingly presented. Congress, however, adjourned before the sub-committee made its report on the bill.

Immediately after Congress reconvenes in January, it is hoped that the sub-committee will make its report to the full committee and that the full committee will, in turn, report favorably to the House of Representatives.

Many musicians have already communicated with members of the committee and with their own congressmen concerning their interest in this measure and their hope that it will receive favorable consideration. Since Congress will reconvene early in January, additional messages should be sent at that time.

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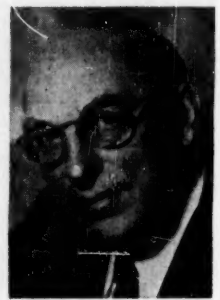
In and Out of Tune



SIGMUND SPAETH

A YEAR ago this column suggested some New Year's resolutions for musical artists, teachers, managers and merchants. This year we are inclined to make a few of our own, with the firm intention of sticking to them throughout the twelve months of 1956.

Most important is the intention already expressed of giving this magazine the widest possible appeal, without at all affecting its long established reputation in the field of music education. It is the editor's firm belief that the significance of the musician and the music teacher must be constantly upheld by the honest interest and enthusiasm of a vast audience of potential music-lovers, most of whom may never become active participants in a big way, but can be counted upon as permanent listeners if their interest is maintained.



These readers are not too concerned with technical problems or discussions, but respond readily to the human side of music, as well as to unusual angles and "inside stories." There may even be some who consider themselves quite unmusical, but are fascinated by the lives of performers and composers, apparently so far removed from their own.

Obviously this magazine must recognize both the serious and the so-called "popular" music, including the better forms of jazz and the true folk materials of America. It must consider the tastes of the younger generation as well as those of their parents and grandparents. It must be catholic and tolerant in its attitude, encouraging every sincere effort "for the advancement of music in America."

Attention must be paid to all the musical activities of our schools and colleges as well as the professional field. This necessarily includes bands (both the concert and the marching types), orchestras, choral groups, individual soloists, with emphasis on the piano, the organ and stringed instruments, but including also the accordion and of course singers of all kinds. American composers will always receive every possible encouragement. Finally there is the unlimited field of "appreciation", which might better be called "the enjoyment of music". Here there can be a direct approach to every potential enthusiast, in addition to the stimulating of such activity among music educators.

It is hardly necessary to add the resolution that pictures are often more informative than words. We believe in humor also, and an occasional touch of light verse. If these human elements can be combined with factual information and authoritative opinion, MUSIC JOURNAL may be considered a success. Happy New Year!

THE QUESTION BOX

Q: Is the so-called "Sol-Fa" system still considered necessary to the teaching of music?
 —M.V.B., Clearwater, Florida

A: Many educators are beginning to consider this well established system an unnecessary extra step in learning to read music. One of its advantages is that of supplying singable syllables with definite relationships of pitch. Actually the mere numbering of the "absolute scale" is just as practical, and the notes themselves must eventually be learned in any case by their positions on the staff and on the keyboard of the piano.

(Questions may be submitted to MUSIC JOURNAL at 1270 Sixth Ave., New York. Each one used entitles the sender to a free, autographed copy of the Spaeth book, MUSIC FOR EVERYBODY.)

THE LONG-HAIRED CATS

(Continued from page 7)

composition "12 x 11" was originally penned for the quartet, although its performance in the Town Hall called for an expanded instrumentation of eleven. This piece "incorporates elements used in 12-tone writing. The 'resultant' atonality, however, has been tempered somewhat, in order to supply a fitting environment for the tonal improvisations of the vibraharp and piano."

Sauter and Finegan

We come, now, to a chap named Edward Ernest Sauter. He is partly a Juilliard product, having taken instruction there in Theory. Arranging popular tunes for well-known bands was his chief occupation, up to about 1939, when he began to write originals for Benny Goodman's orchestra. In 1952, he formed an entente cordiale with William J. Finegan, an educated musician who had attended the Paris Conservatory. Thus arose the Sauter-Finegan band and its highly volatile arrangements of popular music. Both men shudder at the thought of jazz improvisation, their particular forte being originality in orchestration and treatment of a musical subject, and all are written out! The polish of their orchestra's playing and the freshness and individuality of their arrangements naturally earned for them great praise. A result of that was the band's being selected to appear under Fritz Reiner as the "concertino" group in the American premiere of Rolf Liebermann's *Concerto for Symphony Orchestra with Jazz Band*, in Chicago (1954). The work was also played by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, the following year.

Nor may we omit the name of a young man, Melvin "Mel" Powell, who, at the tender age of 12, after studying privately, formed his own Dixieland sextet. He did some excellent piano playing with other such aggregations, besides adding further to his experience through playing and arranging. However, in 1943 Mr. Powell enrolled at Yale University, where he studied composition with Paul Hindemith.

Work with the renowned Nadia Reisenberg followed that, and eventually he became a member of the faculty at Queens College, L.I. He has since resigned from that post, in order to devote himself mostly to composition. His writing is preponderantly "serious" now, although he had put to his credit numerous brilliant orchestrations for top-drawer bands.

It is truly remarkable how many of our "classical" composers have a fondness for jazz. Among them you'll find Norman Dello Joio, who not only likes to play it on the piano, but occasionally writes a piece with elements of jazz notably displayed. I am referring now specifically to his *Concertante for Clarinet and Orchestra*. That piece was first performed by Artie Shaw and the Little Orchestra Society, under the direction of Thomas Scherman. As I remember it, a "blues" section in the score had a lovely, altogether appealing melancholy about it

which, you can be sure, the gifted soloist made the most of.

There are among the active "hip" musicians quite a few capable of making the transition from one to the other medium. Theodore "Teddy" Wilson, a distinguished member of the jazz fraternity, is an excellent example. He took courses in both piano and violin at Tuskegee Institute, in addition to continuing in Musical Theory at Tallegada College and is honored as a teacher as well as a performer. Benny Goodman, though no academically tutored musician, is a clarinet virtuoso of such eminence that he has appeared with symphony orchestras and chamber groups time and again as soloist and is now the subject of a film biography. And can we possibly exclude the name of Hazel Scott, whose remarkable jazz piano playing is often forgotten when she gives recitals of music by Beethoven and Chopin and Mozart?

These are only a few examples of the new coalition between the so-called "serious" and "popular" styles of composition. Long may it continue! >>>



A Modern Jazz Society Trio

Tony Scott (clarinet), Jon Lewis (piano), Gunther Schuller (French horn)

EIGHTY-EIGHT KEYS TO OPEN NEW DOORS

(Continued from page 17)

tots. However, at Christmas and other special occasions, it adds a much-needed variety to have a combined program with everyone participating. Parents and friends could be invited to these activities.

It is good to build every program around a certain theme. For example, at Christmas the theme might be the *Nutcracker Suite* or Christmas carols and hymns. Last Christmas I used the Christmas carol *Silent Night* as the theme. I wrote a little playlet which portrayed the background story of this carol. Three of the older students acted out the parts of Franz Gruber, the composer, Mrs. Gruber and Joseph Mohr, the village priest. The dining-room was the stage, with the audience watching through the archway from the living-room. With but little planning, the few necessary costumes and props were brought into being. The students thoroughly enjoyed the playlet, and *Silent Night* had more meaning for them as they joined together in singing the carol at the close of the playlet.

Studying Marches

Once when studying forms of music, *marches* provided the theme. The discussion included different kinds of marches, bands, and why and what is a march. I played excerpts from various marches ranging from Chopin's *Funeral March* to *Anchors Aweigh*. The students identified them under such classifications as college, military, wedding marches, etc. In this way the children became familiar with various types of marches. Of especial interest were the marches of John Philip Sousa, who wrote so many popular and universally acclaimed masterpieces in this form.

After listening to the marches, musical grab-bag was played. When reaching into the bag the children found a miniature candy bar with a question about marches tucked inside. If they answered the question correctly, they ate the candy; if not, the next person to draw a question received this candy bar too, if he was able to answer his question.

Occasionally a lot is learned by listening to a good story or dialogue.

One dialogue-theme, *Music in the Time of George Washington*, supplied the basis for a group of six short dialogues. For this, two different children read aloud each dialogue,—there was no acting and they read from their seats. The first dialogue was supposedly between two witnesses who saw the British marching to the Revolutionary War battles of Lexington and Concord. During the conversation the witnesses told the origin of the *Yankee Doodle* words. Next the dialogue about William Billings and his patriotic song *Chester* was read by two boys who gave their ideas of this Yankee composer. This preceded the singing and playing of the tune itself.

Two 18th Century Boys

JOHNNY: "Tom, did you hear about the two cats with their tails tied together, hung over Mr. Billings' music sign over his door?"

TOM: "I did all right. Gee! That was funny, but the poor cats! They could be heard screeching all over town—almost. Is Mr. Billings' music that bad?"

JOHN: "That Mr. Billings is a peculiar man,—always humming and singing to himself, thinking up music."

TOM: "Down where he works, in the tannery, he is always writing music with chalk on the pieces of leather."

JOHN: "He is famous for his music, even if he has only one eye and is lame and queer. His new song *Chester* is popular with lots of people."

TOM: "Yes, I know. Every day I hear Yankee soldiers singing Mr. Billings' new song, *Chester*. It sounds good with the fifes and drums."

JOHN: "The American army is using the song as one of their marching tunes and it's just about as popular as *Yankee Doodle*."

TOM: "Singing *Chester* and *Yankee Doodle* certainly peeps up General Washington's army. It makes them feel more like fighting the Red-coats."

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for group and solo singing, music games, piano trios and duets all have their place on the program. Having some of the children bring their band instruments also provides variety and gives other piano students experience in accompanying such instruments.

Listening to phonograph records, to teacher and guest musicians, as well as to each other, gives the students the chance to diagnose and compare their own playing with that of more experienced musicians. Then too, hearing this music played is a pleasant change from the usual procedure of children's solos and duets, and the new music heard supplements and adds to the children's repertoire of familiar music. The tape recorder would open another door permitting illustrative excerpts to be collected from music heard elsewhere.


Other open doors would include such things as taking the group to actual recitals played by piano artists, live symphonic and choral concerts and trips to visit piano and band instrument factories. All this varied activity and programming opens doors that continually beckon the children onward to a deeper love and appreciation of music. ▶▶▶

A new educational, non-profit audio-visual agency, *Arts and Audiences, Inc.*, has been organized, with headquarters at 10 East 39th St., New York City. Seymour N. Siegel, Director of New York's Municipal Radio Station WNYC, has been elected President, with Yehudi Menuhin, violinist, and Gerald Warburg, cellist, as Vice-Presidents. A series of 16 mm films for television will soon be released under the title of "Music for Young People."

The Hochstein Memorial Music School, in Rochester, N. Y., now has about 300 students enrolled, with Ralph Bigelow as director. The school, named for the Rochester violinist, David Hochstein, who was killed in World War I, provides musical instruction for children free of charge or at nominal tuition fees, with financial support from the Eastman School of Music.

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One has to take it on the chin;
But violinists take a chance
Because they know it brings romance.
With shaking head and swaying hip
Thus handily the gypsies gyp,—
Thus easily the fiddlers can
Bring life and love to any man!
And so we see, from this tirade,
Why Rome burned up when Nero played.



GWYNETH
WILLIAMS

—From *People of Note*, © 1940
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A BEQUEST FROM THE GOLDEN AGE OF OPERA

(Continued from page 15)

When in April she left the hospital and took up temporary residence at the Hotel Alden, I was happy to notice a marked improvement in her vigor and vitality. She spoke of her determination to return to Germany to supervise the publication of her book and also the forthcoming motion picture of her life. She was especially enthusiastic about the screen possibilities inherent in Wagner's music.

The most memorable day that I ever spent with her was just before her departure. My parents joined us at her apartment in the morning, and she greeted us with the confident air of one who is sure of recovery. I stayed with her until early evening, attending to various details and errands, but also carrying on a final discussion of vocal problems. Before I left she presented me with her picture, autographed "To Kenneth Lane, with heartiest wishes for a great career." It was her only copy of a picture she treasured most deeply, taken at the American premiere of Richard Strauss's *Rosenkavalier*, when she created the role of the Feldmarschallin at the Metropolitan

Opera, December 9, 1913. (She had also created this outstanding part abroad.) This picture has never before been published, and it is one of the few ever autographed by Mme. Hempel.

I did my best to keep up her spirits, but toward the end I realized that she was deliberately acting, heroically suppressing her real feelings. In an unguarded moment she suddenly sighed, "I am going to Germany to die!" It was the first and only expression of sadness I ever heard her utter. I naturally assured her that she would soon be back to enjoy her beautiful apartment.

Over the piano in that apartment there hung a portrait of Hempel as Jenny Lind, painted at the time of the Centennial Concert in Carnegie Hall in 1920. This was the first of 300 such concerts that she gave in America alone, with many more abroad, a far greater number than the "Swedish Nightingale" herself ever sang. The costume was of her own design, a permanent reminder of her illustrious predecessor.

Frieda's voice was absolutely even, throughout its entire compass of

three octaves, with a G-sharp above High C and a dramatic quality as well. (She was one of the first coloratura sopranos to sing Wagnerian roles.) Hempel had also a natural gift as a teacher, with a scientific background which enabled her to explain and demonstrate her theories of voice production.

She was a kindly, humane and understanding person, soft-spoken and always ready with a friendly smile. She was a lover of animals and sports, attending baseball games, playing golf and also riding and swimming with skill. She gave me many valuable hints on muscular coordination and helped me to develop relaxation, flexibility and poise.

I said good-bye to this great woman for the last time on August 3, 1955. Two months later, October 7, she was dead. Fortunately she left a legacy of records through which her voice and art will long be remembered. The greatness of this art, the extraordinary range, power, flexibility, beauty and warmth of the Hempel voice have all been recognized as one of the most significant contributions of the Golden Age of Opera. Now we know her also as a great human being. ▶▶▶

FUTURE CONSUMERS OF GOOD MUSIC

(Continued from page 28)

who make up our contemporary audiences do not go to choral rehearsals or sit at home and sing; they see and hear telecasts and broadcasts, frequently supplemented by generous amounts of listening to their home recording libraries; they attend opera and symphony concerts and recitals; and they see fine feature films with distinguished musical scores. Then why not move these same experiences down into the general music classroom, through the use of a battery of audio-visual devices, thereby offering pupils a rich contact with every type of musical experience? The general music class cannot afford to devote more than one-quarter of its scheduled time to part-singing; the remainder should be budgeted to listening to recordings, animated discussion, listening to appropriate broadcasts, and to

generous use of carefully selected sound films. Until educational television becomes widespread in coverage, the 16mm sound film is the best device to bring complete musical experience right into the classroom. The symphony concert, complete operatic performances, the artist recital, each is seen and heard exactly as in later adult concert attendance.

Must we conclude that the enjoyment of fine music is solely for a closed corporation of cognoscenti, the fortunate ones who have succeeded in rising above the morass of cheap musical taste, or are we going to adopt progressive ideas and the newest teaching aids and attempt seriously to produce a nation of "consumers of good music"? And if we do not begin in the secondary schools, who or what is going to help these teen-agers? Observation of more than 60,000 pupils in the general music classroom, over a period of thirty years, has convinced the writer that today's adolescent, subconsciously perhaps, resents us in

part for surrounding him with a gnawing sense of insecurity and a dim, unpromising future. Moreover this feeling characterizes both girls and boys and the result is a wholesale antipathy, often actual antagonism, to monotonously routine offerings in the classroom. Our salvation is to compete dynamically and competently with the decadent out-of-school barrage of television, radio, comic books and class B movies.

Perhaps only when we restore security, establish world order, and abolish the threat of imminent destruction, can we really hope to reach the teen-ager again. Meanwhile, Mr. Superintendent, what are your music teachers doing for these potential future "consumers of good music"? If the taxpayers of your community were to call suddenly for an audit of the results produced in your classes to create your community's future concert audiences, what would the balance sheet show in your favor in response to the inquiry "What Price General Music"?

FOR YOUNG COMPOSERS ONLY

(Continued from page 13)

for Big Time. Our composer will remain a sandlot part-time hopeful until he can mix with the Big-Leaguers.

Somehow, some way he must break into the tense arena where everybody plays for high stakes. Great expectations demand the best.

Then there is the matter of the commercial critic,—poor devil. He is hired to give a valid historical judgment on all music, old and new, as

well as the performance of it. If the music is not traditional or a rearrangement of familiar musical idioms, the critic is at an insurmountable disadvantage. He does not know what to expect,—he can only trail the course of new music as he hears it. At best he can get an emotional reaction, and all too often it is one of irritation and frustration. Yet he is faced with a bread-and-butter deadline. He must feed the

hungry presses with his pontifical wisdom,—but fast. Mr. and Mrs. America must be informed over the breakfast coffee whether another Beethoven has descended upon the earth, full blown from the brow of Jove. Nor does our critic often have the time, energy or opportunity to study the score, and attend rehearsals of the new work. He must say his piece for better or for worse, generally for worse as far as our composer is concerned. This, too, is natural. The historical law of averages would weigh the new piece as not very important in world culture.

And so our young composer must take it in his stride; pull up his socks, draw in his belt and write a new work—"a terrific work" which will demand repeated hearings, broadcasting, recording and publishing, revaluations—a current place in contemporary history. After 40 or 50 years of trying, he will be a battle-scarred veteran, and proud of it.



John W. Fulton, Executive Vice-President of the American Music Conference, reports that there are now over 28 million people in the United States who play on musical instruments of some sort. "Music's ability to turn leisure into creativeness, beauty and self-expression," he says, "is attracting many people who never before thought of learning to play. For them, it is better late than never."



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Scribners will issue a Bicentenary Edition of MOZART, the distinguished biography by Marcia Davenport, first published in 1932 and continuously in print ever since. The publication date is the composer's birthday, January 27.

In the quarter century that has elapsed since the original publication of this biography no new facts about Mozart's life have been brought to light which would dictate a revision of the text, a tribute to the thoroughness of Mrs. Davenport's research. She has written a new Foreword and an addition to the Appendix, and has added the new publications which have become available to the bibliography, bringing it completely up to date. The Bicentenary Edition restores the original format of the book with a new binding and a new jacket.

WHERE ARE THE SINGING GAMES?

(Continued from page 32)

King William was King James' son.
Round the royal race he run.
Upon his breast he wore a star.
That's the way to the pickle jar.

I admit the words don't make much sense, and we didn't know or care enough about English kings to bother about the correctness of the ancestry.

Here is another old-timer:

Go choose your East, go choose your West,
Choose the one that you love best.
If she's not here to take her part,
Choose the next one to your heart.

Down on this carpet you must kneel,
Sure as the grass grows in the field.
Salute your bride and kiss her sweet,
Then you rise upon your feet.

It was great fun, that game, especially the part about "salute your bride and kiss her sweet," but today's children won't stop their Indian wars or their television viewing long enough to learn the words to the

song, much less play the game.

Group singing is fun. Aren't our children missing something important in the world of childhood when they grow up without playing singing games?

The final blow came at the last party we attended. When the candles on the birthday cake were lighted, the guests didn't even sing *Happy Birthday to You*. They stood silently around the table while a mechanical cake plate supplied the music! >>>

Friends of Bayreuth

An All-Wagner program is scheduled at Carnegie Hall, New York, on the evening of Sunday, January 15, in aid of The American Friends of Bayreuth. The Symphony of the Air will play, under the direction of Rudolf Kempe of the Metropolitan Opera, with Margaret Harshaw, Regina Resnik, George London, Paul Schoeffler and Ramon Vinyas as soloists. The proceeds will go toward the restoration and repair of the Festival Theatre at Bayreuth, celebrating its 80th anniversary.

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SCHOOLS ADMITTED

Four new schools have been admitted to the National Association of Schools of Music as Associate Members: Arkansas State Teachers College, Conway, Arkansas; Georgia State College for Women, Milledgeville, Georgia; Linfield College, McMinnville, Oregon; and Southern University, Baton Rouge, Louisiana. Kansas State College, Manhattan, Kansas has been promoted from associate to full membership.

New officers for the coming year are: President, E. William Doty (Dean of School of Music), University of Texas; Secretary, Burnet C. Tuthill (Director), Memphis College of Music; Vice-President, Roy Underwood (Director, Division of Fine Arts), Michigan State University; and Treasurer, Frank B. Jordan (Dean, College of Fine Arts), Drake University. The retiring president of the Association, Harrison Keller, of the New England Conservatory of Music, has served the Association for the past three years. Burnet C. Tuthill has served as secretary of the Association since its organization in 1924.

APPROVAL FOR YOUR CONCERT BAND

(Continued from page 21)

or several—near the end of your program. "I like to play one or two standard marches near the end of a program," said one practical director, "and end with a humorous touch."

Another director shakes his head. "I believe in ending on a dramatic note," he says.

"I like to have the audience sing with my band, in the finale," says

still another director.

Your selection of music for a concert depends a great deal on your audience. If you're at the college or university level your program will differ from one selected for the average high school group of listeners.

Twirling? Lighting effects? Many crowds like them if not overdone.

Length of your program? Many of us feel safer with less than an hour's

concert. (Never over an hour.) What do you think?

2. See that your band looks beautiful. Your public sees better, usually, than it hears. "I want the audience," says an Illinois director of attainment, "to feel a distinct sensation of pleasure when they first see my band on the stage."

Is he right? "He certainly is," I hear someone say. Yes, many of us will agree with him. Therefore we can insist on (1) polished sousaphone bells, (2) shiny instruments, (3) white shirts, (4) uniform color of socks, and alert playing positions.

To me, one of the most beautiful sights in all the music world, a sight that never fails to make me feel repaid for being in the band directing field—is the sight of a polished, disciplined, alert concert band ready, on stage,—as the big curtain slowly rises.

So, if your stage has a curtain, by all means seat your band behind it, —if possible. The audience loves to see the curtain rise, bringing your band into view.

The Director's Appearance

How do you, as director, look? Our personalities govern our actual looks and mannerisms. One thing we can do something about is the neatness of our uniform and its fit. And we should approach our concert night with energy and spirit that results from our following the laws of health. (Who can inspire and entertain an audience if he is fatigued and worn?)

3. Getting the people there. "You have to have listeners," says a university bandmaster, "if you want your concert to win approval and support."

How true! And how sad many of us have felt (usually through a fault of ours) when we see a small crowd "out there." They look lost and we (and our band members) feel lost.

What to do? (a) Start writing up your concert for the local press at least four weeks ahead. (b) Mention items of human interest concerning the band in these writeups. (The tallest and shortest member, the most experienced performer and the least experienced, the replacement value of the instruments, etc.) (c) Invite by phone (a tactful pupil can do this) all the music lovers in your community. (d) Place window cards

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in all stores. (e) Invite influential people, and everyone you meet, to attend the concert. (f) Send a letter of invitation—if you teach in public schools—to the parents of every pupil in the entire school—the day of your concert.

A CROWD IS WONDERFUL. In fact, a crowded house almost assures you of a well-received program. (And if you can send a big, happy crowd away from your concert—you're sitting "high and dry", as the man said.)

4. *Remember those first impressions.* People love to see scenes of beauty. They like to feel, also, that you have planned superlatively well. Why not pick several of your school's most beautiful and respected girls, dress them in formals, and have them hand out carefully prepared, printed programs?

People love also to see your band sitting alert and well-disciplined, as you approach your podium for the opening selection. They love to see all instruments raised *together* for the first note. (So pick an opening number that calls for a *tutti* beginning.)

While the instruments with their golden bells and sparkling keys are pointed your way, pause a few seconds, your hands spread rather wide, before the downbeat. People love that, too.

Much more could be said, but if we may borrow from the great and loved Abraham Lincoln, let us conclude: "We reckon these will give you a lift." ▶▶▶

Some rarely known and authentic band pieces by Ludwig van Beethoven have been made available for the first time to modern American bands, thanks to the Edward B. Marks Music Corporation and arranger Robert Cray.

Entitled *Suite for Band*, the movements are originally three of several separate pieces for military band that Beethoven composed on commission from various municipal and state bands. These pieces are not "potboilers" but witty representatives of his most mature musical style.

Suite for Band utilizes three of these pieces, *March*, *Eccossaise* and *Polonaise*. These complement each other nicely and are approximately equal in technical demands (Grade C-D).

U.S. MUSIC OVERSEAS

Music to go along with the words in its overseas program currently is being distributed by the U. S. Information Agency, which is sending a new collection of 100 long-playing records to 117 of its key posts abroad.

Interest in foreign countries in American music of all kinds has grown markedly in recent years, and the Agency's personnel use recordings for concerts, to supplement speaking programs, and for loan to

interested local groups abroad, including teachers, directors and musicians who wish to study American composers and orchestrations.

This first "across-the-board" packet of records is expected to supplement and strengthen collections already existing at the various Agency Information Centers. The bulk of the new collection consists of serious American music of the past and present, but there are also melodies from current Broadway musical shows, folk music, semi-popular music and an historical survey of jazz.



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HOW CAN WE MAKE THEM PRACTICE?

(Continued from page 11)

For example, let us suppose Johnny or Jane is studying Grieg's little *Waltz in A minor*. Does he know what a waltz is? Has he learned and tried out the steps? Can he differentiate melody and accompaniment? Does he understand how the two interrelate? Does he know what "A minor" signifies? Can he play an "A minor" scale? Does he hear and respond to the "A major" section?

Does he compare "minor" and "major" visually, aurally, tactilely? Does he notice the contrasting phrasing, the dynamics? Does he discern the A B A-Coda form? Has he had experience improvising a waltz of his own in "A minor", looking for guidance to Grieg? Can he compare this piece of music with some other he has studied, stating similarities and differences? Does he know who Grieg

was? Has he read anything about Grieg or the waltz? Has he heard this music in the movies or on television or radio? Has any attempt been made to compare this waltz with one by Chopin or Johann Strauss? From this maze of questions and subsequent answers should issue a real learning experience.

Fourthly, the teacher can create social situations for music outside his own relationship with the child. Class lessons as a complement to private instruction, formal and informal recitals, parties and outings, ensemble experience of all kinds, with opportunities for meaningful performance, visits, listening together in groups to recordings, children's concerts, integration with public school and church activities, rapport with parents, friends and community, in short, a musical life!

What Price Practice?

Lastly, the teacher can give the child a realistic concept of practicing. Does practice make perfect? Rarely, because endless repetition usually serves to solidify the errors. No wonder children rebel against it! If, instead, the teacher teaches the child how to learn, how to gain skill, how to acquire insight into the music, his pupil's efforts become a search, a kind of exploration, with all the excitement of far lands and distant places, and none of the drudgery of everydayness. It is no longer "practice" at all, but the child learns!

WHAT CAN THE SCHOOL AND CHURCH AND COMMUNITY DO? I feel these institutions are as vital influences in every way as parents and music teachers. Their contribution is mainly supportive; that is, they utilize the expanding skills of the child to improve their own program and, at the same time, make the musical experience a matter of status and individual responsibility for the child.

In the classroom the child can perform for his friends; he can play Assembly marches; he can accompany singing groups, he can contribute from his specialized knowledge to class discussion. In the church, he can assist with hymns, with social activities; he can participate more valuably in the choirs. In the community at large, a young pianist can help entertain the hos-



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pitalized, the aged. He can utilize his musical training in the Boy Scouts or Campfire Girls. He can participate in civic programs. In a special way he can share his skills with others, thereby learning to know others better and filling a place of his own in the world.

If your child "won't" practice, perhaps it is not too late to reveal the musical experience to him. ▶▶

The 1956 Florida Music Educators All-State Band, Orchestra, and Vocal Clinic will be held in Tampa on January 5th, 6th, and 7th, with headquarters at the Hillsboro Hotel, located at Twiggs St. and Florida Avenue.

Ernst Friedlander, internationally known cellist of the University of Wisconsin Pro Arte Quartet, has resigned to become first cellist and soloist with the Sydney, Australia, Symphony Orchestra. According to the University School of Music, Friedlander's new position is the result of a successful three-months concert tour of Australia and New Zealand which Friedlander and his pianist-wife Marie undertook this summer.

Friedlander will be replaced in the Pro Arte group by Lowell Creitz, young Chicago cellist, who recently completed three years of service with the Marine Corps. He has been first cellist with the Chicago Civic Orchestra and has toured as soloist with the orchestra. He will teach cello in addition to his quartet duties.

PARIS FELLOWSHIPS

AN OPPORTUNITY to study art or music in Paris during 1956-57 is available to American graduate students under the Woolley Scholarship program, as announced by Kenneth Holland, President of the Institute of International Education, 1 East 67th Street, New York 21, New York.

Four awards are offered under the auspices of the Board of Governors of the United States House of the Cité Universitaire in Paris. Closing date for application is February 1, 1956.

The Woolley Fellowships carry a

stipend of \$1,000 each, which should cover room, board and tuition fees. Grantees should have funds to pay their own travel, although their applications can be considered for Fulbright travel grants.

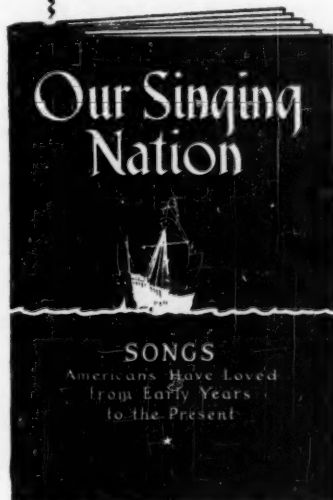
Appointees will live at the United States House of the Cité Universitaire, the international student settlement in Paris. They will study at the Beaux Arts or at the Conservatoire Nationale, or, in special cases, will receive private instruction.

Single applicants under 35 will be considered for these awards. Eligibility requirements are: Graduation

with high academic records from an American college, university, or professional school of recognized standing by the date of departure (preference given to mature students with previous graduate study); good working knowledge of French; capacity for study on the graduate level; artistic or musical accomplishment; good moral character, personality, and adaptability; and good health.

Applicants for Woolley Scholarships should apply to the United States Student Department of the Institute of International Education.

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Forecasting Musical Careers

VINCENT LOPEZ

ELECTRONICS and mathematics are vital in our world today. Science has found out how to use mathematics to marvelous advantage. Numerology is a mathematically based science that enables people to learn how to meet and handle the situations that confront them. It is especially important to people in professional life, notably show business, which lacks most of the security and dependability of regular business life. From the detached and objective viewpoint of the numerologist I'd like to present the following forecasts that concern some very well known maestros of the popular music field:

VAUGHN MONROE—October 7

The recent floods in Connecticut must certainly have reminded Vaughn Monroe that some years can be very difficult and discouraging, for the very first band he led lost all

their instruments and library in the destructive Atlantic Coast hurricane of 1938. However, Vaughn kept plugging away and 1940 brought him the right timing for success.

Vaughn has made a lot of changes lately with respect to his professional life, but he should now make up his mind—*promptly!*—on whether or not to stay with those changes or switch rapidly to a new approach, a new style, a new over-all picture.

RUSS MORGAN—April 29

Unlike Vaughn Monroe, Russ Morgan is going into an "8" year in 1956 which will have the right timing for realizing on things already started,—for picking the fruits of the harvest of earlier years. Matters he has worked on—situations he has created and built toward—should be culminated then, for Russ will be in the time phase of a "9" year that completes a cycle. In particular, he

should work out a television deal somehow, or at least go in for TV appearances as extensively as possible. Plans and efforts he has put into recent years were slanted in that direction and can now be brought to a conclusion successfully.

As to 1957, the timing of the "1" year Russ will then enter strongly indicates to me that he'll get into a new line of some sort, with his band remaining as just a side interest. The switch into a new field might give him some problems, but 1956 should bring a real peak of success for his band.

COUNT BASIE—August 21

The numerologist knows that a so-called "4" year is a time of hard work, slow results, and some disappointments and difficulties. However, it builds substantially for the future if hard work goes into it. 1955 was a "4" year for the Count.

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A number of things haven't panned out as he hoped they would, but I want him to realize that it was the nature of the year itself as it applied to him, not any failure or "slipping" on his part. Moving into 1956 he's going to experience many changes, much travelling, and some rather hectic happenings, for a "5" year is characterized by the law of new experiences.

A lot of things that the Count has planned for and built toward since 1952 will materialize next year. However, what happens won't have much permanence until after September 23,—but then (along about next October) he'll settle down in one spot or with one big assignment for awhile. It might be television, and a lot of it. The Count will go through some contract changes next year, but he should seek permanence in the things he does after September.

TONY PASTOR—August 26

As a "9" year, Tony found 1955 a time of culmination and realization of plans and work he put into earlier years. Here, also, we have the case

of a maestro entering a new cycle of life in '56; and he'll find it a year for a new approach in all matters concerning himself, his professional life included.

Preparation is particularly important in Tony's case, as I interpret his pattern. He'll be in a position to handle 1956 in such a way that it will lay the foundation for nine more years of great success,—and such an opportunity is worth the effort of thinking it over and preparing for it! Here's wishing all of them the very best of luck, not from the objective standpoint of the numerologist but with the warmth of personal admiration and friendship! >>>

BAND FESTIVAL AT ILLINOIS

The University of Illinois Bands open their season of concert activities with the Second Annual Festival of Concert Band Music on Friday and Saturday, January 13 and 14, 1956. This Festival was inaugurated last year, superseding the traditional Band Clinic, and met with consider-

able favor and success.

Each of the three University of Illinois Bands will have an important part in the Festival, thus establishing a format which will permit the presentation of a program sufficiently varied and wide in scope to please all concert band music devotees.

In keeping with the philosophy of the Festival, Mr. Mark H. Hindsley, Director of Bands, has invited to the campus two eminent musicians who will be featured artists for this event. The first of these artists, Mr. Glenn Cliffe "Rusty" Bainum, is well known and beloved by band musicians everywhere and particularly on the Illinois campus. Mr. Bainum will be guest conductor and will head up a Saturday morning discussion group as well.

The second of these guest artists is the internationally famous violin virtuoso, Mr. Stuart Canin, who is presently on the faculty of the University of Iowa. Mr. Canin will perform with the Concert Band and will present a small, informal recital of unaccompanied violin works at one of the Festival sessions.

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Score.... .75 Parts, ea.... .25
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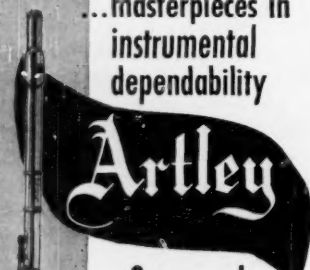
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INTERNATIONAL CONTEST

WOMEN composers from all over the world may enter the first international music competition for women, as announced by the National Council of Women of the United States.

Compositions entered in the contest must be choral works for women's voices, either *a cappella* or with piano accompaniment. The text must be secular in character. Official entry blanks, which must accompany entries, may be obtained from the International Contest Chairman, Dr. Grace Spofford, National Council of Women of the United States, 345 East 46 Street, New York 17, N. Y.

A distinguished board of judges will select the winning work, whose composer will receive a \$200 award. In addition, three compositions will receive honorable mention. Judges are Norman Dello Joio, composer; Gustave Reese, author, musicologist, editor; and Hugh Ross, Director of the Schola Cantorum.

The National Council of Women of the United States represents over 5,000,000 women and is affiliated with the International Council of Women, with headquarters in Zurich, Switzerland. The International Council is cooperating with the U. S. Council in the contest. ▶▶▶

ADVERTISING AWARDS

THE sixth annual American Music Conference Advertising Awards Competition, sponsored to encourage the effective use of music as an advertising theme, will close January 21, 1956, according to the awards committee.

For the advertisement or advertising series named best by the judges, AMC will present certificate awards to the advertiser, the advertising agency, and the account executive, art director and copywriter who prepared and produced the ad. Awards will be announced about April 15, 1956.

Open to all 1955 advertising that used a musical theme to promote non-musical products or services, the annual competition is a part of the AMC program to extend the whole-

some benefits of music in every phase of American life.

Entries will be judged on the basis of their excellence as advertisements, the effectiveness of their use of music as a theme, and their contribution to advancement of public interest in musical activity.

Entries, accompanied by brief information on the personnel who prepared the ad copy and art work, the ad agency and media used, should be sent to the Advertising Awards Committee, American Music Conference, c/o The Philip Lesly Company, 100 West Monroe Street, Chicago 3, Illinois.

The talents of University of Wisconsin bandmen and prizewinning photographer Walter Meives have been blended with the band music of John Philip Sousa into a sound-color film called "Marching Along with Sousa" and dedicated to all the high school bands of America.

The 14-minute movie is "almost experimental" in some of the techniques used, according to Meives, who directed its production. The pictures have been cut to coincide with the sound track instead of the usual method of putting music to movement, to produce almost perfect synchronization.

In one sequence the UW band, conducted by Prof. Raymond F. Dvorak, plays the best-known of Sousa's marches while uniformed groups, from Girl Scouts to Marines, march to the contagious rhythms. Incorporated in the film are shots of Sousa himself as he conducted bands in cities around the world.

Wayne University's College of Education again approves credit for the European Study Tour in Comparative Education. Personally conducted by Professor Wm. Reitz, this ninth annual tour will leave Detroit on June 19, 1956 and return September 2, 1956. Qualified persons may earn up to eight hours of graduate or undergraduate credit.

The tour is designed for students, teachers, and professional people interested in the life and culture of Europe. Further details and information may be obtained from Dr. Wm. Reitz, College of Education, Wayne University, Detroit, Michigan.

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EASTMAN EXPANDS

THE Eastman School of Music of the University of Rochester is now undergoing a major physical expansion. Although the institution reached its maximum enrollment about ten years ago and does not intend to increase the size of its student body, the new facilities will create an ideal situation for the study of music and related liberal arts subjects. The three most important developments are the taking over of the beautiful campus adjacent to the Memorial Art Gallery, the acquisition of the spacious Cutler Union on the University Avenue campus and the completion of a new residence hall for men. These, in the opinion of Dr. Howard Hanson, Director of the School, are some of the most important advancements of the School since its establishment 34 years ago.

The importance of the Cutler Union acquisition lies in the fact that Eastman School of Music students will have, in addition to the present excellent facilities made available by the original grant of George Eastman, equally beautiful quarters for social activities. Cutler Union, which was given to the University by the late James G. Cutler, one-time Mayor of Rochester, is a luxurious building with lounges, seminars, dining facilities, and a Gothic auditorium which will house the School's newly organized graduate Collegium Musicum. ▶▶▶

MOZART FESTIVAL AT COLUMBIA

The 200th anniversary of the birth of Wolfgang Amadeus Mozart will be marked at Columbia University this spring during a four-day festival of his works.

To assist the University in celebrating the anniversary, the renowned Mozarteum Orchestra from the composer's birthplace in Salzburg, Austria, will come to the campus to open the festival.

Known as the "Mozart Festival at Columbia University," the event will be held from April 24 through April 27. The performances throughout the four-day period will be for the benefit of the projected Arts Center at Columbia. Plans for this \$6,000,-

As They Were



Jascha Heifetz and Irving Berlin playing jazz (on the black keys) over 30 years ago

000, ten-story structure, in which all the major groups in the arts will flourish, were announced earlier this year.

The April festival will encompass the theme "Mozart, His Life and Times." Concerts, with outstanding interpreters of Mozart participating, exhibitions of paintings and manuscripts relating to the times of the composer, and lectures dealing with the influence of his work on the literary and dramatic arts are the activities being planned during the festival.

In conjunction with C. C. Birchard & Co. of Boston, two Professors of musical prominence at the Boston University School of Fine and Applied Arts have edited several unusual choral works in both contemporary and early music. They are *The Contemporary Music Series*, edited by Gardner Read, Professor of Composition and Music Theory; and *The Early Music Series*, prepared by Karl Geiringer, Professor of History and Theory.

The *Contemporary Music Series* includes works by two other University Professors: *The Storke*, by Margaret Starr McLain, and *There is a Garden in her Face*, by Klaus George Roy. Two distinctive works by Professor Read are included in the series: *The Golden Harp* and

Jesous Ahatonhia. The latter is a setting of the text generally considered to be the first American Christmas carol.

President Harold C. Case of Boston University announces the appointment of Richard Kapuscinski, cellist, to the faculty of the college of music. He is a member of the Boston Symphony Orchestra and has in the past conducted the cello departments of the Cleveland Music School Settlement, the Cincinnati College of Music and Baltimore's Peabody Institute of Music.

A complete compilation of contemporary concert and symphonic recorded music has been sent to all radio and television stations as the latest issue of the ASCAP Program Guide. The 47-page guide contains detailed writer and publisher information, carefully indexed for ready reference, with listings of the finest available performances by top-flight artists. Many of the recordings are of composers conducting and performing their own works. This issue of the Program Guide contains outstanding works of both American and foreign contemporary composers whose music is included in the ASCAP repertory.

Fred Waring presents
Choral Highlights from
the musical production
PETER PAN

January 9, Mary Martin will re-create on television her incomparable impression of James M. Barrie's classic story of the boy who wouldn't grow up—"Peter Pan."

Shawnee Press has selected musical highlights from the original Broadway and television score to prepare a choral suite of six songs. The outstanding Fred Waring arrangements are by Harry Simeone, Roy Ringwald and Hawley Ades.

Here is timely Spring program material that will delight your audiences and remind them anew of one of the memorable entertainment delights of 1956.

PETER PAN SUITE

- I A Distant Melody (Once Upon A Time and Long Ago)
- II I Won't Grow Up
- III I'm Flying
- IV Tender Shepherd
- V I've Gotta Crow
- VI Never Never Land

All sections for mixed chorus (SATB) 25c each.





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Score & parts	2.00
Extra parts35

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